Pic by Jonathan Postal/LFI

RITCHIE BLACKMORE captured in a rare moment of domestic bliss with his wife Amy

DARKER SIDE OF THE MAN IN BLACK

TOMMY MAGEE OF Plymouth starts us off with a quickie: "Can you give any details of the single which **Ritchie Blackmore** made way back in the year dot as a soloist, but possibly while he was with **The Outlaws**. I've tried to trace it down on Pete Frame's Family Tree, but it doesn't seem to be there. The title is said to be 'Getaway', but I don't think it's the George Fame song."

I only know of one single credited simply to Ritchie Blackmore as a soloist and one of the titles IS 'Getaway', so it's obviously the one you mean, although I believe that was the B-side. It was released early in 1965, so I'd agree (without having heard it) that the tune can't be Georgie Fame's 'Getaway', which wasn't written until a year later.

The other side (or, I think, the A-side) was 'Little Brown Jug', a corny old standard which you'd know if you heard it, even if the title doesn't seem too familiar ('Ha ha ha, you and me, little brown jug how I love thee...' etc — you may even have sung it at school). Ritchie's version was a guitar instrumental and in fact this was a familiar enough item for solo guitarists of the early 60s; I have a version on Capitol by an American rock guitarist named **Bobby Summers** and, as this was issued a couple of years previously, it's conceivable that Ritchie had heard it too prior to cutting his version.

The single was released on the Oriole label and wasn't on the market for too long, since it had the misfortune to appear in the very last weeks of that label's life, before it was bought out and taken over lock, stock and pressing plant by the then-fledgling UK branch of CBS — who chose not to reissue it. Chances are that the master tapes got lost or dumped under these major changeovers, which would explain why CBS have never tried to reissue the single at any point as a cash-in.

SHACK ATTACK

AND NOW a query from Niel Rowe of Balby, Leicester, who asks: "As you've listed several people's singles releases in Wax Fax in recent weeks, I wonder if you could dig out details of the singles made in the past by **Stan Webb's** great band **Chicken Shack**? I have eight albums by them on Blue Horizon, Deram and Gull, but it would be useful to see what was released as singles. The only one I know about offhand is 'I'd Rather Go Blind', which made the charts in 1969."

Chicken Shack actually made quite a few singles between the late 60s and the middle 70s. As usual, I wouldn't stake my life on the list that follows being 100 per cent exhaustive, but I'm pretty sure that not much is absent. The band's singles were these:

Blue Horizon 57-3135 'It's Okay With Me Baby'/'When My Left Eye Jumps' (1968); Blue Horizon 57-4343 'Worried About My Woman'/'Six Nights In Seven' (1968); Blue Horizon 57-3146 'When The Train Comes Back'/'Hey Baby' (1968); Blue Horizon 57-3153 'I'd Rather Go Blind'/'Night Life' (1969); Blue Horizon 57-3160 'Tears In The Wind'/'The Things You Put Me Through' (1969); Blue Horizon 57-3168 'Maudie'/'Andalucian Blues' (1970); Blue Horizon 57-3176 'Sad Clown'/'Tired Eyes' (1970); Deram DM 381 'You Know You Could Be Right'/'Loser' (1973).

There was also a later reissue on CBS of two of the best-known of their Blue Horizon tracks: CBS 1832 'I'd Rather Go Blind'/'Sad Clown'.

A compilation album titled 'In The Can' was also released a couple of years ago which is a compilation of tracks laid down in the early Blue Horizon days. Catalogue number of this is CBS 31811.

WAX FAX

BY BARRY LAZELL

So, with comparatively few copies ever around to start with and even fewer of those on the market now, we're talking about a pretty valuable single even if a copy ever did come up anywhere for sale. Regardless of that, I'm sure the catalogue number (Oriole CB 314) will still be welcome; somebody will probably go and find a whole box of the things at the back of a junk shop now. I'll bet that Ritchie, in his turn, would like to have the world forget about the existence of this skeleton in the guitar case for good!

A-QUIVER OVER A PAPER ARROW

FINALLY, some words about a magazine which I've not mentioned in these pages before, because I've not seen it before. The title is Broken Arrow and if your grey matter is working in top gear that may well conjure up for you a vision of **Neil Young**, who wrote the song of the same title and by whose appreciation society this mag is being published.

The latest issue is number 5 (dated April '82) and it's being put out on a bi-monthly schedule. The contents are pretty solid and strong on fax; a perusal of issue 5 and the previous number 4 reveals a transcript of a US radio station interview and phone-in with Neil, taped towards the end of last year; discographies of singles by the man himself, plus **CSN&Y** and **Buffalo Springfield**; a 2½-page guide to bootleg albums by same; a feature detailing unreleased Young cuts; a well-written Crosby, Stills, Nash & Young story; plus reviews, letters and so on. The layout is clear and well-printed, too.

A note from the treasurer David Clarke informs me that the society has been running for just over a year and now has a membership of 500 plus. As David says, there are probably a lot more Young fans around the country who would be interested in joining, but probably wouldn't have read previous ads in the classified sections of the music papers — hopefully, some of them WILL be reading this! The annual subscription costs £3.50 a year, for which you get six copies of Broken Arrow through the post; good value for money.

The society's and the magazine's address is 64 Telemann Square, Kidbrooke, London SE3 9YT; that's where enquiries or subscriptions should be directed. Oh — and rather a nice touch. If you're a Neil Young fan who just happens to be hitched to another Neil Young fan, the society accepts joint husband-and-wife subs at the rate of £5.50 per year. Presumably you share the one copy of the magazine for that, but then if you object strongly to reading over eachother's shoulder then you probably don't really belong together anyway.